HER CROWNING GLORY

Woman's Hair Has Ever Been a Subject of Great Interest.

STYLES USED TO RUN TO EXTREMES

Extravagant Customs in Vogue in the Eighteenth Century.

WHEN WIGS WERE PROPER

Written for The Evening Star.

The tendency of hair and hats, like the times, is toward expansion. The pompadour of today would make that of its fair originator look like 30 cents. Madame Pompadour was a beautiful woman, of exquisite taste, which never ran wild. Her low, broad forehead was most attractive with the hair turned back from it in soft waves, but you can find no "rats" or "mice" to pad it out. It seems a pity that so pretty a style should be so caricatured. In the shops one finds masses of "something" thick as one's arm, which is to extend around the head to be covered over with hair, and the hair clean. Soft, shining locks are the rule, no matter how they are tortured in "skewering" them up. One is inclined to believe that the women of the middle ages knew very little about soap and water, and their medicinal properties. Here is a story which is copied from "Court Miscellany" of 1768 and chronicles a dispute between two fashionable friseurs—a Frenchman, M. St. Laurent, and an Italian, Signor Florentini. They were rivals in business, and the Italian advertised as follows: "Signor Florentini having taken into consideration the many inconveniences which attend the method of hairdressing formerly used by himself, and still practiced by M. St. Laurent, humbly proposes to the ladies of quality in this metropolis his new method of stuccoing the hair in the most fashionable taste, to last with very little repair during the whole session of parliament; price, 5 guineas. N. B.—He takes but one hour to build the head and two for baking it."

Of course, the Frenchman, St. Laurent, resented the fling and came back with a note of defiance. Then Florentini replied by pointing out with great plainness of language the inconveniences attending the method of M. St. Laurent. Among other things, he says: "I beg leave to observe that three rows of iron pins thrust into the skull will not fail to cause a constant itching, a sensation that much disturbs the features of the face and disables it so that a lady by degrees may lose the use of her face; besides, the immense quantity of pomatum and powder laid on for a genteel dressing, will, after a week or two breed mites, a circumstance very disagreeable to gentlemen who do not love cheese, and also does afford a foetid smell not to be endured."

Then M. St. Laurent broke loose: "Dere is no objeshon den to Signoir Florentini vay of frizing de hair of fine ladie? No? Den I shall tell him von, two, tree. In the forst place, he no consider dat his stucco vill be hair is crisped with irons into wool for fuzziness, all standing out till a maiden in her society war paint looks like a Basuto warrior, as to head.

Over a hundred years ago a bit of doggerel was printed in the London Magazine which runs after this fashion:

"Give Chloe a bushel of horsehair and wool,
Of paste and pomatum a pound;
Ten yards of gay ribbon to deck her sweet skull,
And gauze to encompass it round."

It sounds as though it might have been written yesterday, except that "paste and pomatum" are happily no longer used.

A few months ago the hair was close reefed and pulled over the ears a la Merode. Now it flies to the other extreme, but it would seem that extremes are confined to no single century, for this happened about the middle of the last century also. A writer in the London Magazine in 1767 says: "I think singular and extreme taste was never more flagrantly exemplified than at present by my fair countrywomen in the enormous size of their heads. It is not very long since this part of their sweet bodies used to be bound so tight and trimmed so amazingly snug that they appeared like a pin's head on the top of a knitting needle. But they have now so far exceeded the golden mean in the contrary extreme that our fine ladies remind me of an apple stuck on the point of a small skewer."

A Hairdressers' Duel.

The women of the present day have improved upon the women of the past in one item, at any rate, and that is in keeping has several little curls added to soften it. It was worn in 1800, but was not as pretty as now.

Expansive Pompadours.

The craze of the hour, however, is the pompadour, which expands daily. A debutante of this season was complaining the other night that her hair was horribly mussed by the top of her coupe, when going to a reception. She was but plagiarizing another debutante of a century ago, who said in her memoirs: "I arrived at my lady's house for the evening party with a racking pain in my shoulders caused by my being compelled to sit with my chin resting upon my knees, my headdress being too high for the roof of my coach."

The headdress was not pretty, either. Not a bit prettier than the present enormous, untidy wad of touseled hair, into which all women, regardless of taste or fitness, scramble their refractory locks. In that far-away day, when the church and parliament both thundered against the iniquities of the prevailing modes of dressing the hair, and laws against the towering absurdities finally toppled them over, a woman's head might well have been counted one of the wonders of the world. The chroniclers of the day relate that a yard high headdress was modest indeed. It was padded with wool, eked out with false hair, strung with ropes of jewels, furbelowed with ribbons, wreathed with garlands, and apexed with plumes till the mass all but broke a woman's neck to carry it round. Butterflies, caterpillars, huge ropes of gauze sparkling with tinsel, spun glass were all used lavishly, till my lady's headdress was taller than my lady herself in many instances.

This Was the Limit.

The weight of all this stuff became a burden no longer to be borne, and an old writer says that in 1757, "many ladies of fortune and fashion, willing to set an example of prudence and economy to their inferiors, did invent and make public without patent a machine for the head in form of a postchaise and horse, and another imitating a chair and chairman, which were frequently worn by persons of distinction. These heads, which are not able to bear a coach and six (for vehicles of this sort are very apt to crack the brain), so far act consistently as to make use of a post chariot or a single horse chaise with a beau perching in the middle. The vehicle itself is constructed of gold threads and was drawn by six dapple grays of blown glass, with coachman, postilion and gentleman within, of the same brittle glass."

An old poet said of this monstrosity:

"Here, on a fair one's head-dress sparkling sticks,
Swinging on silver springs, a coach and six;
There, on a sprig or sloped pompon, you see
A chariot, sulky, chaise, or vis-a-vis."

Some women of nautical mind preferred ships to chaises, and bore round on their heads ships in full sail with flags flying.

Two queens of England, Mary and Elizabeth, are responsible for women's wigs. It is said of Mary that "she wore a caul that was so massive and ponderous with gold and jewels that she was fain to beare up her head with her hand." Queen Elizabeth was so ugly that a wig or two more or less could not heighten her angularity of feature. It is recorded that she had changes of hair for every set of jewels, her preference being for red. In her note book is inscribed in her own handwriting the following: "Item, one cawle of hair set with pearles in number xiii. Item, one cawle set with pearles of sundry sort and bigness, with seed pearle between them chevronwise, cxij. Item, a cawle with nine true loves of pearle and seven buttons of gold, in each button a ruble."

When Wigs Were in Style.

Wigs became all the rage, and were as costly as the gems that decked them. Women did not have to do then as now, sit for hours and run all sorts of risks of coming from under the hands of the coiffeuse looking like an Easter egg. If they desired to change tawny locks for ebon they just sent a hundred dollars to the wigmaker with directions as to color of wig desired, and it was forthcoming. Or, if dark locks were unbecoming, and some grand dame desired to match her old gold skin with yellow curls, she did not turn to peroxide, but to the wigmaker, who sent her the "head" beautifully made up, and warranted not to harbor "insects!" Twelve wigs of different colors of hair about filled the bill for the bride's trousseau, though many women of fashion had as many as two or three dozen.

Wearing these wigs, and piling up the hair on "rats" and "mice," keeping it there for weeks at a time, began to breed scalp diseases of most annoying kinds, and baldheaded women became quite common. That, of course, drove that cumbersome style of head right out of style for all but men, who wore the wigs, even in this country, up into the early thirties.

This is, generally speaking, a sensible age, however, and most women, excepting, of course, the ultra-fashionable, elect to wear what is becoming, regardless of the prevailing craze, and then:

No matter what the mode, it's human,
To like the style and love the woman.

ISABEL WORRELL BALL.

The very simplicity of this pretty pique frock recommends it for the wardrobe of a little girl. A chemisette and sleeves of white muslin, white braid outlining bretelles and belt, and tiny pearl buttons down the front, make it a charming study in blue and white.

HOUSEHOLD HINTS

With the blooming of the elder the woman who likes to gather her own store of simples against a day of possible need will do well to lay in a stock of the creamy white cymes for her home dispensary. Plucked while in fresh bloom and baked in cakes we have the Suabian so-called "little cakes," warranted a sure protection against fevers and agues. Served as fritters they make "a dainty dish to set before the king," whether feverish or not. To make these dainty novelties, pick while in fresh bloom, look over carefully to see that no intrusive insect is in hiding, and sprinkle with sugar, lemon juice and orange-flower water. Let the clusters stand an hour, then make a stiff batter, dip in the blossoms and drop by sprays in boiling fat—to cook a delicate brown. Purifying and healing, the fresh blossoms picked when the dew is on them and simmered in rich, sweet cream make one of the choicest and most delicate of healing creams or ointments.

Elder vinegar is also medicinal and appetizing. Pack a wide-mouthed bottle with the blossoms and fill up with pure vinegar—cider or white wine. At the end of two weeks strain through flannel into smaller bottles.

In the interregnum between the passage of the mince, apple and pumpkin pie and the advent of the small fruits, custard, cocoanut and chocolate pies are the reigning favorites. An excellent rule for a cocoanut pie calls for a pint of scalded milk, two heaping tablespoonfuls of sugar, two eggs, a scant tablespoonful of cornstarch dissolved in milk and a small cupful of grated cocoanut which has been soaked in milk over night. Add the beaten yolks of the eggs to the custard and bake with a lower crust only. When done, which can be told by slipping the point of a silver knife in the custard to see if it comes out clean, spread over the top a meringue made of the whites of the eggs beaten stiff with two teaspoonfuls of sugar, and return to the oven until the surface is browned. If the oven is hot, allow the door to stand open to reduce the heat, as a meringue requires extremely slow baking.

A fowl prepared for roasting by a Japanese is a thing of beauty, as far as a dismantled bird can be. Carefully picked, even to the head, and skillfully drawn, the thighs are then pushed back close to the body, which plumps the breast out in an entrancing manner—and the drumsticks tucked into the orifice through which the drawing was done. Two or three stitches fasten the legs in place and close the aperture. The long, dangling neck is then deftly twisted under one wing, and both wings turned and folded at the back. This brings the head into position, with the extra neck fullness disposed of. If one doesn't mind seeing his roast fowl served like woodcock, with its head on, he can find no fault with the tout ensemble of his chicken cooked a la Japanese.

An expert laundress says that if sheets and tablecloths are folded so that the selvage edges will pass through the wringer first they will be smoother and less likely to curl. She also sounds a note of caution against the habit of pouring boiling water on soiled clothes. "You know," she says, "if you submit anything that is soft to the action of the heat it will bake it hard. Pour boiling water in the cake dish and it will cook the dough in it. So if you pour very hot water on the clothes it cooks the dirt in. If you are going to soak clothes you will soak them in lukewarm water. I wash all the clothes in lukewarm water. In summer only a little warmer than it comes from the faucet. Some people put all the clothes to soak—the clean and dirty together. This should never be done. It does not seem quite nice to put table linen with soiled clothes from the bed or body, and, moreover, the dirt from the soiled clothes gets into the clean ones and makes them grimy."

A johnnycake so cheap that even the impecunious housekeeper can afford it, and so delicious that the critical wayfaring man will not turn up his nose at it, is made as follows: Stir together one tablespoonful each of drippings (chicken oil preferred) and sugar. Add one beaten egg, a saltspoon of salt and one cupful of sour milk, into which one-half teaspoon of soda has been beaten until it stops "purring." Lastly add cornmeal and flour in the proportion of two-thirds meal and one-third flour, taking care that it is not too stiff. It should be thin enough when poured in the pan to flatten out easily. Bake in a hot oven.

A delicious tea punch frequently served at that feminine function, the 5 o'clock tea, is made in this wise: Add to the juice of three lemons and three oranges the pulp and juice of a shredded pineapple and one pint of sugar. Let the mixture stand until the sugar is dissolved. Pour one quart of boiling water over one tablespoonful of Ceylon or any good tea, and let it stand until cold. Strain, add to the fruit, pulp and juice, together with one quart of apollinaris water and one box fresh strawberries used whole. Pour over a block of ice in punch bowl.

When eggs are used in the breakfast pancakes, this way of adding them to the batter makes all the difference in the world with the lightness and delicacy of the cakes. Instead of beating the eggs, whites and yolks together, beat the yolks first until lemon colored and thick and stir well into the batter. Then, just the last thing before baking, fold, not stir, in the whites, which have been beaten until stiff. This leaves the air cells of the whites intact and the cakes will be as light as foam.

Rhubarb canned with equal quantities of pineapple and cranberries is recommended as a delicious combination. Pale green and pink effects for the popular color teas may be obtained by canning young and tender pieplant with the skin on.

An effective cement for mending cracks in a stove or oven is made by using wood ashes and salt in equal quantities mixed with water to a paste. This soon hardens with the heat, making a surface almost as firm as the original.

The best treatment for a cambric or gingham shirt waist that has been faded with the strong alkali soap used in laundries is to slip it carefully in a weak bath of vinegar and water, rinse well and iron it smooth at once.

A small sponge saturated with oil of lavender and hung near the bed or a handkerchief moistened and laid near an invalid's couch will be found an efficient aid in driving away intrusive flies.

The application of a bit of soap on the point of a lead pencil to a creaky hinge will cure its stiffness and silence its complaints.

A cup of milk added to the water with which an oilcloth or oiled floor is to be washed gives them a luster like new.

To prevent the fringe of towels and doylies from breaking and wearing off snap the article when the fringe is damp.

Eating freely of watercress for several consecutive days will remove tartar of long standing from the teeth.

All green vegetables keep their color better if boiled rapidly and left uncovered.

Chiffon Embroideries.

Embroidery in chiffon and other thin materials is a great feature of the new trimmings. Open embroidery, lace beads, gold and silver thread and silk are all employed and variously combined in these pretty novelties. Something decidedly unique is a combination of lace and linen spangles overlapping one another in varying sizes and forming different designs.

LATE PARIS MODES

Little Change in Shirt Waists or Sailor Hats,

BUT NEW ONES HAVE THEIR MARK

Epaulets in Favor Both for Gowns and Short Coats.

CORAL WITH WHITE COSTUMES

Special Correspondence of The Evening Star.

PARIS, April 14, 1900.

Lovely spring is the season when the thoughts of those of us who belong not to the aristocracy of wealth begin to study the cut and composition of the summer shirt waist. This ever-useful garment could, with as little convenience, be dispensed with as the tailor-made gown of which it is the accompaniment. The changes in pattern of the shirt waist have been so decided from season to season that there is no longer the possibility of wearing a last season shirt waist without being readily detected as the wearer of archaic garments. Often a last season's waist may be altered so that it harmonizes with the newer styles, but most frequently there is no salvation at all save in the securing of new waists.

The materials for the new waists are not very different from those used in past seasons. Khaki wash fabrics are among the new ones of the season, and the khaki shirt waist is to be commended on account of its simplicity and adaptability to rough usage, such as it must receive at seashore and mountain resorts at the hands of the young woman who likes roughing it. The khaki waist is made without tucks or cording, is slightly bloused in the front, down which runs a heavy khaki band bordered with double rows of stitching. At each side are small stitched pockets. Epaulets adorn the shoulders and stitched cuffs and belt give other finishing touches to the blouse. A scarlet tie about the high, straight collar gives brilliancy to the otherwise rather somber garment.

White Tucked Vests.

The insertion of a white vest in a waist of spotted cambric is a novelty which lends freshness in appearance and thus commends itself to the lovers of dainty blouses. The white cambric is tucked and set in the front very much like a shirt front. The sleeves have short cuffs, and the back of the garment is cut with a small, round yoke. The high, straight collar is finished with a sailor knot tie in silk.

Sateen is used a good deal for shirt waists; there is a quality that looks very much like satin. High collars seem to be the rule with the waists, and the sailor-knot tie is more often used than any other. A great many tucked waists are to be seen, some tucks being applied vertically and some horizontally in groups, others in diagonal lines. Spotted and striped fabrics are very popular, while a combination of stripes and spots is considered the very height of chic. As one might suppose, for the more expensive waists a good deal of insertion, both of lace and embroidery, is made use of, the insertion being put on in fanciful designs that give great possibility of varying the pattern and preparing something that shall be at once both elegant and novel in design.

For Serviceable Wear.

Embroidery and tucks are combined with very good effect. For the waists intended to see severe service the percale, madras, gingham, chambrays, pique, khaki cloths and mercerized madras are the most desirable fabrics.

For misses the simpler tucked waists are preferred, the collar most frequently made of the same material as the waist and contrasted with a narrow tie finished with a little bow.

It is almost impossible to find a new gown without epaulets. There is a general idea that the epaulets, by broadening the line at the shoulders, give a more graceful outline to the form. In most cases this is nonsense, for the skillful dressmaker depends on padding to give to a near dropping off and showing the undercoat of brilliant tartan.

Not long ago the Princess Mathilde Bonaparte celebrated her eighty-first birthday. Beauty specialists would make fortunes could they discover this remarkable woman's secret for retaining her good looks.

Princess Mathilde was the cousin of the Emperor Napoleon III and one of the great beauties of her day. Napoleon is said to have been very much in love with her, and before he met Eugenie more than once laid his crown at the feet of his beautiful and brilliant cousin, who made no secret of the good-natured contempt which she felt for him. For years she was the arbiter of fashion at the French court. Even during the brilliant period of Eugenie's reign she had her own court, in which her wit and her beauty and her chic made her supreme. Even as an old woman she does not look within twenty-five years of her age and dresses with the same exquisite taste as in the days when half the beaux of France were at her feet.

An Elegant Model.

She was noticed stepping from her carriage a day or so ago in a gown that was a model of matronly elegance. It was of street costume the contour which nature intended when she started out to make a perfect figure over each badly cushioned skeleton. Just yet few very bizarre epaulets are seen, but there is no doubt that we shall have them in season. The most monstrous things of the sort that I have noticed yet were worn by one of the models of a great dressmaker's shop with a gown of biege cloth made with a deep vest and collar of lace over silk. The epaulets consisted of a three-tier bustle-like arrangement on the shoulders. The skirt of this costume, by the way, was a very handsome one. It was made with deep box plaits, stitched together above, but flaring open below, to show a fan-like arrangement of small plaits. A broad girdle of velvet encircled the waist, the girdle broadened in front by the use of a deep silver buckle.

Epaulets on Coats.

Even on coats the epaulet effect is striven for. On one of the steamer coats the cloth was allowed to fall back over the sleeves in such a way as to form a slight fold and in appearance suggest that it was perilously

NEWEST CONCEITS IN SPRING BODICES.

Arabesques of black taffeta on the foundation cloth of Neapolitan blue are the feature of this very becoming summer tailor dress. With it is worn a white silk and chiffon shirt.

black cloth, embroidered in chenille, beads and silk. The skirt was cut with a single deep box plait in the back that flared to form a very decided train. The short bolero was heavily embroidered, and so was the upper half of the sleeves, at the wrist of which fell deep lace frills. With this

gown was worn a lace mantle reaching about to the shoulders and trimmed with a deep flounce of lace and with a high collar of ruching flaring away from the throat. Long scarfs of lace fell from the front of the mantle, these giving that effect of length to the figure which the short mantle is inclined to counteract.

Coral Popular Again.

Coral is distinctly fashionable; necklaces and brooches and bracelets of the stuff are growing in popularity. Worn with white costumes, coral is very effective, especially for those who affect the ingenue style. The pinkish coral is the color most often seen, white coral having little value mounted as jewelry.

Summer brings the usual new designs in scarf pins. These little trinkets are almost indispensable to those who have ribbons and scarfs to keep in place. For those who are fond of outdoor sports there are the usual tennis, golf, military and navy pins. Flowers, insects, birds and animals are to be had in plain gold or mounted in jewels or enamel. Flower pins are the daintiest and prettiest and are made in many odd and handsome patterns, for it is expected that they will be more popular this season than any of the other sorts.

The 1900 Sailor Hat.

Each season brings with it a new pattern of sailor hat, a style so distinct from that of the season previous that women who aim to be at all up to date find it impossible to renew their allegiance to the sailor hat of the past season without the world being well aware of the fact. Sailor hats for 1900 have rather broad crowns of moderate height, with brims neither particularly broad nor narrow. They are trimmed with bands laid in folds more often than with the flat ribbons and are constructed of plain straw, with white the most desirable color.

CATHERINE TALBOT.

Cleaning Carpets.

To clean carpets take a gill of ox gall and stir it into half a pailful of cold rain water. Dip a soft brush into the mixture and with it well scrub the carpet. Remove the lather with clear rain water and then rub dry with plenty of clean cloths.

An Expensive Vagary.

From Life.

"Why, who half killed you, old man?"

"Oh, it's just some more of my luck. My mobe got away from me and took me through a plate-glass window yesterday."

"That is hard luck, sure."

"Oh, I'm not kicking about that particularly. But it was a milliner's window, full of spring bonnets. Now, why couldn't it have picked out a jeweler's, or goldsmith's, or some cheap window like that to destroy things?"